

# V I N E Y A R D

revealing the relationship between Americans and their land

AN OCCASIONAL RECORD OF THE NATIONAL PARK SERVICE HISTORIC LANDSCAPE INITIATIVE

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## *Pioneers of American Landscape Design now available from McGraw-Hill*

The National Park Service Historic Landscape Initiative (HLI) and The Library of American Landscape History is pleased to announce the publication of the *Pioneers of American Landscape Design* (McGraw-Hill, hardcover, \$59.95). *Pioneers* was initiated by the HLI because there was no singular source book or finding aid for researchers seeking information on the practitioners who have had a significant impact on the designed American landscape. This new book aims to document the lives, careers, design philosophies, and in some cases, surviving landscape legacies of those who have shaped the American landscape. The Historic Landscape Initiative of the National Park Service in cooperation with The CATALOG of Landscape Records in the United States at Wave Hill (CATALOG), and several other co-sponsors started in 1992 to collect biographic, bibliographic, and archival information on these visionary individuals. The project seeks to document not only professional landscape architects, such as Frederick Law Olmsted, Thomas D. Church, Jens Jensen or Beatrix Farrand, but also those who have played a significant

role in shaping our landscape heritage. In all cases, this is the necessary contextual information to guide treatment and management decisions for any designed landscape.

The *Pioneers* book project grew out of the larger National Park Service (NPS) database, an evolving compendium that contains several thousand entries. This publication is one attempt to make this collection of information available to researchers, practitioners, and homeowners. The biographical entries have been supplemented with more than 420 illustrations including historic and contemporary photographs, plans, sections, postcards, engravings, paintings and other ephemera that in many cases are unpublished. A unique

feature of this publication is the detailed listing of up to five sites accessible to the public by each designer.

### **The Pioneers in Context**

Following the publication of the National Park Service's *Pioneers of American Landscape Design I* and *II* and the National Trust publication, *American Landscape Architecture: Designers and Places*, edited by William H. Tishler (1989), a surge of interest in landscape history and landscape architecture continues to increase. Tishler's book, part of the Building

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## *Cultural Landscape Currents— on Reynolda Gardens*

Reynolda Gardens in Winston-Salem, North Carolina, the third project in the Historic Landscape Initiative's on-line technical information series, *Cultural Landscape Currents*, has just been posted on their website, [www.tclf.org/hli/currents](http://www.tclf.org/hli/currents). Unlike the first two *Currents* that deal with larger, linear landscapes, this most recent project is on a smaller scale—a four acre site which addresses issues of change and continuity with a primary focus on substitute plant materials and vegetation management.

The formal gardens at Reynolda were designed as part of the original estate formerly owned and developed by the R. J. Reynolds family. The gardens, as well as the rest of the estate, which included a work-

ing farm and village, were developed in the early 1900s when the family decided to leave its residence in the city and move to what was then a rural location. The estate, known as Reynolda, was the primary residence for R. J. Reynolds and his wife Katharine Smith Reynolds until their deaths in 1918 and 1924, respectively. Their children continued to live on the estate for a number of years. In the mid 1930s, the Reynolds' daughter Mary and her husband, Charles Babcock, bought control of the property from the other children and managed it for approximately twenty years.

Since 1958 the estate and gardens have been in the ownership of Wake Forest University (WFU). The house and surrounding twenty acres, known as Reynolda House, Museum of American Art, is managed by Reynolda House, Inc. The house is open to

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*One of 160 Pioneers:  
Alfred Caldwell (1903-98)  
Photo courtesy Dennis Domer*

*Reynolda Gardens:  
Pink and White Garden AFTER rehabilitation  
Photo courtesy The Jaeger Company*





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Robert Stanton

*Director*

Katherine H. Stevenson

*Associate Director, Cultural Resource*

*Stewardship and Partnerships*

de Teel Patterson Tiller

*Deputy Associate Director, Cultural Resource*

*Stewardship and Partnerships*

John Robbins

*Assistant Director, Cultural Resource*

*Stewardship and Partnerships*

Sharon C. Park, FAIA

*Chief, Technical Preservation Services*

Charles A. Birnbaum, FASLA

*Coordinator, Historic Landscape Initiative*

Laurie E. Hempton

*Design and Production*

### *Mission of the National Park Service*

The National Park Service is dedicated to conserving unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations. The Service is also responsible for managing a great variety of national and international programs designed to help extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world.

### *Mission of the Historic Landscape Initiative*

The Historic Landscape Initiative develops preservation planning tools that respect and reveal the relationship between Americans and their land. The Initiative provides essential guidance to accomplish sound preservation practice on a variety of landscapes, from parks and gardens to rural villages and agricultural landscapes. The Historic Landscape Initiative is committed to ongoing preservation of cultural landscapes that can yield an improved quality of life for all, a sense of place, and identity for future generations.



# HPS

Heritage  
Preservation  
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## Welcome to **VINEYARD**

Within the contents of this second edition we are pleased to announce the availability of several National Park Service Historic Landscape Initiative undertakings that include on-line, published and video offerings. Perhaps the most ambitious of these endeavors is featured in our cover story, the McGraw-Hill publication, *Pioneers of American Landscape Design*. Most important, the Pioneers project is a partnership model—with over 200 contributing national organizations, universities, archives, authors and photographers all of who donated their time and resources.

Also in this issue, continuing in the tradition of our first edition, we highlight two HLI partnership projects, both of which are National Historic Landmarks—the town of Pullman, Illinois, and the Tudor Place Historic House Museum and Gardens in Georgetown, Washington, DC. At both of these locales, HLI staff has worked with regional and local groups to help understand the significance of their cultural landscapes and establish appropriate preservation planning strategies.

This edition of Vineyard also highlights two new HLI technical offerings. The first, is our next *Currents* in our on-line technical series—Reynolda Gardens, an early 20th Century formal garden design by landscape architect Thomas Sears in Winston-Salem. Unlike the first two *Currents* that deal with larger, linear landscapes, Reynolda is just four acres. The primary focus of this publication is on substitute plant materials and vegetation management within the context of assessing the landscape's change and continuity.

Our second technical offering is our new Tech Spec series, "Making Cultural Landscapes Accessible." This new on-line series highlights notable advances that have been made in the area of preserving and maintaining cultural landscapes. This initial offering focuses on preservation initiatives to make three nationally significant landscapes universally accessible to all while employing creative solutions in a manner that retains their distinctive character. The electronic publication emphasizes the use of stabilized soils in the development of accessible walk surfaces.

Finally, we continue to highlight outside project work in the areas of innovative survey and treatment projects. This includes the first-ever, comprehensive inventory of significant scenic, cultural, and historic landscapes across an individual state being undertaken by the Massachusetts Department of Environmental Management (DEM). The pilot project to be completed in 2001 is located along three watersheds. Known as the Massachusetts Heritage Inventory, this comprehensive survey is an exciting and ambitious project of national import.

The treatment project highlights a landscape from the recent past—a five city block section along Chicago's State Street. Taking place through the Illinois Institute of Technology (IIT) campus, designed by architect Mies van der Rohe along with landscape architect Alfred Caldwell, this treatment project is scheduled to start construction later this year. What makes this rehabilitation project unique is its ability to reinstate historic spatial relationships while accommodating a new compatible design that can be easily managed.

Finally, note that since our first edition of Vineyard was published last fall, the publication is now available on line at [www2.cr.nps.gov/hli](http://www2.cr.nps.gov/hli).

Charles A. Birnbaum, FASLA  
Coordinator, Historic Landscape Initiative

## *Documenting Landscapes in America— The Prospect for a Historic American Landscape Survey*

On April 28, 2000, an all-day meeting was held at the National Arts Club in New York City to explore the potential prospects for the creation of a Historic American Landscape Survey (HALS). The day was organized by Paul Dolinsky, Chief, Historic American Buildings Survey (HABS) along with Catha Grace Rambusch, Director, CATALOG of Landscape Records in the United States at Wave Hill.

The seventeen participants from across the country represented a variety of NPS partners both private and public practice, and academia. The meeting was presided over by Robert Z. Melnick, FASLA, Dean, Architecture and Allied Arts, University of Oregon. During the course of the day four discussion topics were facilitated by Robert Page, ASLA (Director, Olmsted Center for Landscape Preservation, Brookline, MA); Suzanne L. Turner, ASLA (Baton Rouge, LA); Patricia O'Donnell, FASLA (Principal, Landscapes, Charlotte, VT) and Charles Birnbaum, FASLA (Coordinator, National Park Service, Historic Landscape Initiative, Washington, DC).

### Discussion Topics Explored

*The Need for HALS:* At the meeting's onset, the working group recognized the tremendous growth and interest in the field of landscape preservation as well as the substantial contribution in landscape documentation by HABS. The overall discussion examined the need for a survey to document the American historic landscape. Earlier models such as HABS, established in 1933, the Historic American Engineering Record (HAER), created in 1969 and the initiative known as HAMMS (Historic American Merchant Marine Survey) were presented and evaluated for a potential "fit" as the HALS model. Many of the participants echoed Suzanne Turner's initial remark that "landscape history needs equal standing, and George Curry's sentiment that "landscapes are not buildings or bridges, and therefore require specific documentation tools and techniques."

*The Plan:* The discussion explored what HALS could be, including conceptualizing the design of its collection. Several of the working group participants stressed the ne-

cessity to understand the multidisciplinary aspect of cultural landscapes and the need to understand the nature-culture interface. Also agreed upon, whatever shape HALS takes, as with HABS and HAER, it would be undoubtedly evolutionary.

*Approaches and Differences:* This session explored how recording landscapes was different than recording other cultural resources. The discussion focused on the necessary resources (material, financial, staff, etc.), formats and technologies that were to be considered when developing documentation guidelines and strategies. This was perhaps the most diverse discussion, hence reflecting the uniqueness of cultural landscapes and the need for flexibility during their documentation. Discussion topics included the nature of the illustrative quality of the work, capturing kinesthetic experiences (e.g. parkways, trails) and integrated learning possibilities (e.g. already proven K-12 interest in the graphic quality and widespread geographic nature of the work, such as teaching students how to "read" and document the landscape).

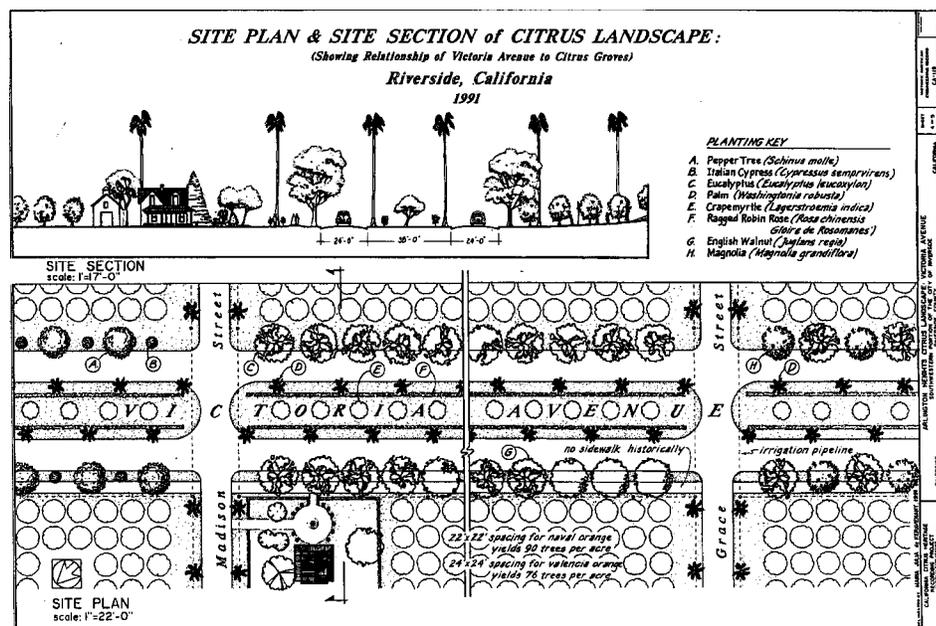
*Future Courses:* This final session aimed to develop a strategy to realize the HALS initiative. Project partners (e.g. intellectual, professional, financial), other models (e.g. AIA

25-year award, Maine Historic Landscape Survey) and "the sell" (e.g. ASLA, Congress, etc.) were all explored and investigated.

At the meeting's adjournment it was agreed that a statement of the project's need, its scope of work and a job description would be generated for ASLA consideration. Len Hopper, FASLA, President-elect of the Society, stated at the meeting's conclusion that he was very optimistic about how HALS fit with the ASLA's current initiative on Livable Communities. Following the meeting's adjournment, the participants went to Gramercy Park where current opportunities for a HALS pilot project were explored.

In the months ahead the necessary materials to gain broad-based support from ASLA National will be coordinated by meeting participants Cari Goetcheus, Co-chair, ASLA, Professional Interest Group on Historic Preservation, Charles Birnbaum, Coordinator, Historic Landscape Initiative, and Paul Dolinsky, Chief, HABS. Stay tuned for more details in the future issues of *Vineyard*.

*Site Plan & Site Section of Citrus Landscape,  
Riverside, California  
Courtesy HAER, 1991*





**Currents on Reynolda**  
continued from cover

the public and is interpreted as both a house and art museum, featuring work by significant American artists of the twentieth century.

The primary designer of Reynolda Gardens was Thomas Sears (1880-1966, featured in *Pioneers of American Landscape Design*, see related article in this issue), a landscape architect from Philadelphia. The gardens, though designed and built relatively early in his career, were one of Sears' best known works, and a place that he revisited many times after the initial installation. His layout for the gardens is geometric and symmetrical with well-defined spaces and vistas, densely planted with perennials, annuals, bulbs, shrubs and allées of trees. Originally, about half were working vegetable and fruit gardens with a formal layout and borders of ornamental plants and lawn.

The house and grounds are typical of the Country Place era of the early twentieth century. The formal gardens are also typical of the time, though unusual in their location away from the main house with easy access from an adjacent public road. This allowed Katharine Reynolds, who oversaw and managed much of the planning and development of the entire estate, to share her garden with the larger community.

The gardens had been actively maintained and managed by the University for a number of years, but over time, numerous problems arose—mature and declining trees, overgrown vegetation, crumbling walls and fountains, deteriorating structures, over-used pathways, and poor drainage. Due to inappropriate additions and piecemeal replacement of plantings and materials, the gardens no longer conveyed the spacious, open feel

*Reynolda Gardens,  
Overgrown Pink and White Garden,  
BEFORE Rehabilitation.  
Photo courtesy The Jaeger Company*

and formal visual relationships that were the intent of the original design. Money was raised to reverse this downward trend by WFU, the garden staff, and Friends of Reynolda Gardens, the volunteer support group. A construction budget of \$1.2 million plus a \$1 million endowment for future maintenance was made available for the project. The goal was to develop a Rehabilitation Plan that recognized and respected the historical significance of the gardens in the context of present day management and maintenance concerns. The plan developed by The Jaeger Company of Gainesville, Georgia, served as the framework for this *Current*, guest authored by the firm's principal, Dale Jaeger.

**The Rehabilitation Plan**

Overall, the Rehabilitation Plan evaluates the original design intent within the context of the landscape's contemporary use and management concerns, it recognizes:

- 1) *All vegetation has a life span.* Decline and replacement is inevitable, the replacement plant material determines the level of authenticity;
- 2) *Historic vegetation is fragile* and vulnerable;
- 3) *Knowledge of the garden staff* shall be utilized, such collaboration results in support for the project, and;
- 4) *The realities of maintenance.*

The success of this project was almost guaranteed from the outset by the willingness

of Wake Forest University (WFU) to follow the recommendations of the historic landscape consultants. WFU recognized the uniqueness of this undertaking and retained a team of design professions skilled in addressing historic landscape issues. As difficult issues arose, WFU was receptive to doing what was deemed 'best' for the historic character of the garden. Budget was always important, but was not the only consideration in decision-making.

The original intent by designers Miller, Buckenham, and Sears, and designer/owner, Katharine Smith Reynolds was immediately recognized in this project. The desire of Sears and Mrs. Reynolds for an open spacious landscape with views framed by strategically placed vegetation and axial pathways was lost in the overgrown vegetation and the deteriorated condition of many of the original plantings. Vegetation management was a top priority.

Replacement of historic vegetation was the most difficult decision to make. Removal of the Japanese cedar allée was a controversial action, but was somewhat tempered by the successful propagation of the original plants. The propagated plants have performed exceptionally well and were returned to the garden in early 2000, several years ahead of schedule.

This project was also innovative in its use of new materials and technologies. As highlighted in the text and photos which illustrate the project work, material substitutions and alterations to character-defining landscape features has been successful—both as a historic preservation project and as a sustainable design solution. For example, the polypropylene mesh subsurface treatment used along heavi-



*Lion's Head Fountain, Reynolda Gardens  
(left) DURING (right) AFTER Rehabilitation  
Photos courtesy The Jaeger Company*

ly-trafficked pedestrian ways has worked well and the grassed pathways, except in a few shady spots, show little signs of wear. The roots of the Bermuda grass now extend over a foot below the surface, illustrating the healthy condition of the turf. The moisture problems associated with the retaining walls have disappeared and their outer surface shows no signs of scaling or peeling. The barrier-free ramp solution has been deemed almost too successful—it is so unobtrusive that visitors can't find it and when they do, they are at times reluctant to walk on the grass. Strategic signage is now being used to remedy this situation.

Throughout this project, the Gardens' staff was a major partner to the consulting landscape architects in all phases of work. They assisted in the development of the plan's recommendations, particularly in identifying maintenance implications in various design options, and implementing many of the plan's recommendations. The completed plan has been well received by the garden staff, university, and local community as well as numerous out-of-state and out-of-country visitors. The gardens, which provide for both passive use and organized programs, today welcome over 100,000 visitors yearly, twenty-four hours a day, free of charge.

**For additional information on the history of southern gardens and the treatment and management of historic vegetation, see:**

**Historical Context**

Briggs, George R. *Gardening in the South*. New York: A.T. DeLaMare Company, Inc., 1931.

Shaffer, E.T. H. *Carolina Gardens: The History, Romance and Tradition of Many Gardens of Two States Through More than Two Centuries*. The University of North Carolina Press, 1939.

Griswold, Mac and Weller, Eleanor. *The Golden Age of American Gardens, Proud Owners, Private Estates, 1890-1940*. New York: Harry N. Abrams, 1988.

Mayer, Barbara. *Reynolda: A History of an American Country House*. Winston-Salem, NC: John F. Blair for Reynolda House Museum of American Art, 1997.

**Treatment and Management**

Birnbaum, Charles A. *Landscape Composition Preservation Treatment: Defining an Ethic for Designed Landscapes*. Bethesda, MD: National Association for Olmsted Parks, 1992.

Cobham, Ralph, ed. *Amenity Landscape Management—A Resource Handbook*. New York: Van Nostrand, 1990.

Meier, Lauren G. and Nora J. Mitchell. "Principles for Preserving Historic Plant Material." *CRM*, Vol. 13, No. 6 (1990): pp. 17-24.

Rempel, Sharon. "Conserving and Managing Living Plant Collections." *APT Bulletin* XXIV, No. 3-4 (1992): pp. 69-70.

***TechSpec New Online Series***

**H**ow-to assistance for cultural landscapes is what the Historic Landscape Initiative's new on-line TechSpec is all about. The focus of this technical series is to highlight a specific preservation issue and provide guidance for selecting an appropriate design solution—one that uses readily available materials and appropriate methods in order to meet the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and the *Guidelines for the Treatment of Cultural Landscapes*.

"Making Cultural Landscapes Accessible" is the title of the inaugural offering in the series. It illustrates the exciting technological advances made in the area of accessibility to historic properties, particularly since passage of the Americans with Disabilities Act of 1990. Now, cultural landscapes can be made universally accessible employing creative so-

lutions and in a manner that retains their distinctive character.

This TechSpec highlights the newest concept in accessible walk surfaces, often called "stabilized soils." Stabilized soils use an additive in the top 4 to 6 inches of the soil to provide a more resilient surface for walks, trails, drives, roads, and parking lots. Using three case studies in a problem/solution format, the TechSpec gives a brief overview of the different products available today—from liquids and powders to plastic filaments—and describes their characteristics and use in specific work projects. Case studies include Reynolda Gardens, in Winston-Salem, NC; Crissy Field, Golden Gate National Recreation Area, San Francisco, CA; and Dumbarton Oaks Park in Washington, DC.

Look for the TechSpec series on the HLI website at [www2.cr.nps.gov/hli](http://www2.cr.nps.gov/hli).



*Installation of new stabilized walk surface. Pu'uhonua o Honaunau National Historical Park. Photo courtesy Peggy Nelson, NPS*

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## An Historic Garden Partnership

Lina Cortas and Frances White,  
Tudor Place Foundation, Inc.

**T**udor Place stands alone in the nation's capital as a house of architectural distinction lived in by six generations of the Peter family from 1805 to 1984. The builders and designers of its original gardens were Thomas Peter and his wife, Martha Custis Peter, a granddaughter of Martha Washington. Tudor Place comprises five and one-half acres in the middle of Georgetown, Washington, D.C. The property, with its important Federal period home and related structures and gardens, is a designated National Historic Landmark. Tudor Place's Garden Committee has recently joined efforts with the National Park Service to study the historic fabric of the gardens and prepare a Cultural Landscape Report.

The Peters purchased this property in 1805 with Martha Peter's inheritance from George Washington. Originally, the grounds extended up to Road Street (now R St.) and it is believed that the main entrance may have been from the north. While the northernmost third of the property was sold after Martha Peter's death in 1854, the remainder, as seen today, was the home of the Peter family's direct descendants until the last owner's death in 1983. Although no formally trained landscape architect designed any portion of Tudor Place, each owner was proud of their family connection to George Washington and maintained the original Federal period design.

With the residence in the neoclassical

style, the gardens present a chronology that reflects the changes of the surrounding neighborhood. While the English, naturalistic style garden, with an open sweeping lawn, remains on the south side, the north garden reflects a more formal style with a box circle, a rose-filled knot garden, geometrically designed beds edged with clipped boxwoods, hard surfaced walks, and discrete garden rooms. The garden to the north of the house shows the imprint of its 20th century owners and stewards. They superimposed various Colonial Revival features on the garden's Federal form including the Lion Fountain, the Lily Pool, the Pigeon House (actually the nearly 200 year old smokehouse), and numerous additional plantings. The last changes to the garden were made by Armistead Peter III, as the last owner of Tudor Place.

In 1966, while still residing at Tudor Place, the Peter family decided the property should eventually be opened to the public and established a foundation to oversee and manage the historic site after their death. They also granted a unique scenic easement to the Department of Interior to preserve the site, thus establishing a positive partnership with the National Park Service. Armistead Peter III documented his knowledge of the site; today his writings are the basis for our understanding of Tudor Place and how it should be interpreted to the public.

Tudor Place opened to the public in 1988. The foundation maintained the garden as the last Mr. Peter had left it; however, minor modifications were made to the grounds as they changed from a private residence to a public site. In the fall of 1999, the foundation decided to explore ways of developing the underutilized areas of the garden in order to further its educational mission and inter-



pretation of the site. The National Park Service was contacted and plans for the changes were presented. After careful consideration of the property's existing conditions, the National Park Service recommended that a Cultural Landscape Report (CLR) be prepared prior to initiating any changes in the garden. The Historic Landscape Initiative was invited by the Garden Committee to present and explain to its members the importance of preparing a CLR. Following the meeting, the committee and staff walked through the gardens where a discussion ensued about the continuum of change and issues of authenticity. The Committee was provided with resource materials by the National Park Service on the treatment of cultural landscapes and CLRs. While initially interested in new construction within the historic setting, after the meeting, the Tudor Place Foundation decided to proceed with undertaking the study of its garden and prepare a CLR.

The first part of the Cultural Landscape Report documents, analyzes, and evaluates the site's history and existing conditions. Tudor Place's archives are rich in family diaries, letters, photographs and plans. The library includes many of the family's books on garden design and gardening. The archivist, with help from several volunteers, is transcribing diaries specifically noting all mentions of the garden. The group is also searching outside sources for plans, photographs, aerial photographs, and articles that refer to the site. Tudor Place



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*LEFT: Tudor Place, site plan  
TOP: Designed landscape, north facade  
Courtesy National Park Service*

has been able to connect with a graduate student in landscape architecture at Virginia Polytechnic Institute who will assist with the documentation. As part of this work, the significant periods of design in the garden will be identified and period plans prepared so the site's integrity and significance may be better understood. Once this has been completed, the character-defining features of the National Historic Landmark's landscape can be analyzed and evaluated within a broader historical and physical context.

This work will ultimately form the basis for a treatment approach that meets the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. The plan will address several challenges the foundation faces: the long term management of a growing, maturing, and ever-evolving public garden; the protection and maintenance of the garden's integrity; and the continued interpretation of a unique and surviving residential garden design that spans two centuries of change and growth. The Tudor Place Foundation appreciates the support of the Historic Landscape Initiative, and will rely on this relationship to successfully sustain these efforts.

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*Arcade Park, c. 1893*  
*Town of Pullman, Illinois*  
*Photo courtesy Arthur Melville Pearson*



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## *Pullman, Illinois: Planning for the Future of an Industrial Town's Historic Designed Landscape*

Arthur Melville Pearson  
Free-lance writer, Pullman resident,  
and community activist

**“I stepped from the cars. Beauty, grace and art met me on every hand. I had seen landscape gardening elsewhere. Here was also architectural gardening. Eye and taste at once [were] content and glad.”**

*Stewart L. Woodford, Dedication speaker, Pullman Arcade Theatre, 1883.*

One of the nation's first industrial towns, and certainly one of its most famous, Pullman, Illinois was noteworthy for many reasons, including its exceptional beauty. George Pullman, pioneering founder of the Pullman Palace Car Company, believed in the “commercial value of beauty.” Beautiful surroundings, he reasoned, would make for contented employees. Contented employees would be more productive, resulting in a superior product for the public and greater profits for the company. And he followed through with that vision.

Most of the town was built between 1880 and 1892 on 500 acres of then “bare prairie,” about 16 miles south of downtown Chicago. Pullman selected 26-year old Solon Spencer Beman to design the buildings, and 34-year

old Nathan Franklin Barrett to lay out the town and design the landscape. Beman won the job by designing an administration building capped by an impressive clock tower and flanked by two construction shop wings. His other designs for the town included the Queen Anne style Hotel Florence; the glass-roofed Arcade Building that housed shops, the Pullman Bank, an 8,000-volume library, and the 1,000-seat Arcade Theatre; the Greenstone Church, made of a green-hued Serpentine limestone; and over 750 residential units of employee “cottages” (rowhouses that were equipped with indoor plumbing, heating and skylights) which featured over 80 different facade variations.

Barrett's original landscape design was equally impressive, with Lake Vista, a combination reflecting pool for the Pullman Administration Building and cooling pond for the Corliss Engine that powered the shops; Athletic Island built into adjacent Lake Calumet; Arcade Park, the town's lavish formal garden; winding foot and carriage paths flanked by beds of native forbs; and a greenhouse where more than 100,000 annuals were cultivated each year for planting throughout the town at company expense.

Over the past 120 years, the town of Pullman has undergone many changes. After the death of George Pullman in 1897, and an Illinois Supreme Court ruling that same year that forced the company to sell all non-industrial properties, the company steadily cut back its interest in the town. In time, several buildings were demolished and the landscape all but gone due to a combination of willful changes and neglect. In 1960, a local chamber of commerce recommended that the entire town be razed in favor of a light industrial park. That same year, the Pullman Civic Organization was formed and defeated the plan. The town of Pullman became a State Landmark in 1969, a National Historic Landmark District in 1971, and a City of Chicago Landmark in 1972. In 1973, the Pullman Civic Organization established the Historic Pullman Foundation to continue preservation and education efforts.

In the past 30 years, a great deal of attention has focused on Beman's remaining

*Arcade Park,  
Contemporary View.  
Compare the present areas of  
mown lawn with ornamental  
shrub and annual plantings of a  
century earlier (see image, page 7).  
Photo courtesy Charles Birnbaum*



buildings. Unfortunately, almost no attention has been paid to Barrett's original landscape. Interest in the Pullman landscape began with the rehabilitation of the Hotel Florence rose garden. Research discoveries suggested that the rose garden was not part of the original landscape. This proved to be the catalyst that led to the discovery of how the original landscape actually appeared. Information about the original landscape was difficult to come by because Nathan Barrett, one of the ten founding members of the American Society of Landscape Architects, had all but disappeared from the pages of history.

Fortunately, at the time of this research, Stephanie Foell of Robinson & Associates in Washington, DC had been assigned the task of writing the biographical essay on Barrett for *Pioneers in American Landscape Design* (see cover story in this issue of *Vineyard*). While working with Ms. Foell on this project, a framework for research was created, as well as a process by which to involve others in the Pullman community. At the onset, the treatment of historic landscapes was viewed as a new concept, even among the preservation-minded.

In March of this year, the Historic Landscape Initiative came to Pullman to add to the process of informing the community about the latest research findings. How the designed landscape of this National Historic Landmark district might be approached in the work project was discussed in relationship to the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. The Initiative also explained how to use the *Guidelines for the Treatment of Cultural Landscapes*, after selecting the most appropriate treatment, and strategized about preservation planning practices within the Pullman community context.

The Initiative's visit consisted of a walking tour of the Pullman landscape, and a slide presentation at the Greenstone Church. Attendees, numbering more than fifty, included representatives from the Pullman Task Force, the Chicago Park District, the National Trust for Historic Preservation, the Landmarks Preservation Council of Illinois, the Commission on Chicago Landmarks, the Historic Pullman Foundation and the Pullman Civic Organization. The program provided several opportunities: 1) it helped open eyes to the definition of "landscape," in general, encouraging the community to take notice of their landscape, 2) it provided tools for better understanding and talking about landscape, and 3) it challenged people to acknowledge change and continuity in the landscape over time.

What are the next steps for the landscape effort in Pullman? This depends on the final recommendation of the Pullman task force, chaired by former Illinois Governor James Thompson. The task force's interim report acknowledges the original landscape as an important area of focus when considering future redevelopment and historic preservation of the Pullman historic district. What priority the landscape will be afforded, given the extensive building rehabilitation necessary for the Administration Building and the Hotel Florence, remains to be seen. In the meantime, several members of the local community meet on a regular basis to continue the research process in accordance with the *Secretary of the Interior's Guidelines*. When the time comes to undertake landscape preservation planning and treatment work, the Pullman community is ready to hit the ground running.

## *Country Place Era Estates of Louisville's River Road Historic District: An Update*

As a follow-up to our involvement with the Kentucky Heritage Council and Riverfields last year, (see *Vineyard*, Vol. 1, Issue 1), the HLI recently participated in a series of events that highlighted the national significance of the "Country Estates of River Road Historic District." On May 18, the HLI coordinator conducted a lecture about cultural landscapes and how Louisville's Country Estates District compares to other designed landscapes across the country. The presentation was followed by a meeting of Riverfields' Policy and Design Committee to discuss strategies for future planning and historic preservation initiatives.

On May 20, as part of "Planning to Preserve: Kentucky's Millennium Historic Preservation Conference," the HLI coordinator co-led a tour of the "Country Estates of River Road Historic District." Riverfields, along with the Kentucky Heritage Council, co-sponsored the mobile workshop entitled "Preserving Historic Landscapes." Other presenters, including Meme Sweets Runyon, Director of Riverfields, and Mrs. Barry Bingham, led a tour of such properties as "Melcombe" designed by pioneering landscape architect Marion Coffin. Local authorities also assisted as guides. Four mini buses of conference registrants were afforded an overview of the 700-acre collection of estates from the Country Place era that are of national import.

The HLI is now working with Riverfields to develop a public program for next year. Being designed as a one-day event, the aim will be to educate owners and stewards about the national significance of these estates and how to plan for their future preservation and management.

For more information about the "Country Estates of River Road Historic District," contact: Riverfields, Inc. 643 West Main Street, Suite 200, Louisville, KY 40202-2921



## Biodiversity Conservation in Historic Orchards

Susan Dolan, Landscape Architect  
Columbia Cascades Support Office  
National Park Service

The National Park Service is launching an exciting new study of historic fruit and nut orchards. The Park Cultural Landscape Program, the National Park Service program that oversees the preservation of cultural landscapes, is initiating a research study of orchards within the national park system to identify orchards with historic significance and those that are repositories of rare or unusual cultivars.

Humans have been cultivating orchards in the world's temperate growing regions for thousands of years, and experimenting with plant breeding for several hundred years. As the result of cross pollinating naturally occurring fruit species, such as *Malus domestica* and *Pyrus communis*, humans have created many thousands of cultivated varieties (cultivars), including 8000 apple and approximately 250 pear cultivars. The national parks have a surprising number of orchards, as they often contain old homesteads that date from the 18th through the early 20th-centuries, when the land was first settled and cultivated by emigrants. Fruit and nut orchards are sometimes the only surviving traces of these homesteads, where they may retain the genetic stock of rare or unusual cultivars that are no longer found in commercial orchards.

Fruit and nut breeding has followed similar trends to other crop hybridization in the

20th-century. Crop improvement for higher yields, pest and disease resistance, uniformity in appearance, ease of harvesting, and durability in storage, have resulted in far fewer cultivars being grown commercially, and the extinction of hundreds of old cultivars. These old cultivars may have had excellent taste, but lacked the other characteristics required by commercial growers. Throughout the world, agricultural biodiversity is eroding at a rate of 2% per year. Numerous public and private organizations are just beginning to recognize the magnitude of this trend and to respond with inventory and conservation efforts. The conservation of agricultural crop biodiversity is critical to ensure an adequate food supply for the world in the future. The world's food supply is based on intensive agriculture, which relies on genetic uniformity. However, this uniformity increases crop vulnerability to pest and stresses. Plant breeders and growers must have access to genetic diversity in order to create new cultivars that can resist pests, diseases and environmental stresses. The favorable characteristics of old fruit and nut cultivars can be bred into new cultivars, resulting in fruit and nut trees that can resist new pest and disease infestations and other environmental changes, but retain the benefits of the taste and appearance of old cultivars.

The genes of many food crops can be conserved through seed conservation. The United States Department of Agriculture National Plant Germplasm System conserves crop germplasm in repositories throughout the United States, and several grass roots organizations like the Seed Savers Exchange also exist to conserve and distribute the seed of heritage plants. Human-created cultivars of fruits and nuts, as opposed to naturally occurring varieties of



*The Trout Pear, *Pyrus communis* "Forelle" is an example of a rare cultivar that was common in the US during the 19th century. Photo courtesy USDA NCGR-Corvallis*

species, pose different challenges for genetic conservation. Cultivars cannot be produced true to type from seed, and therefore they must be conserved as vegetative tissue, either through tissue culture, or as living plants. The National Park Service is planning to work with the USDA Germplasm Repositories to identify and conserve the genetically significant fruit and nut cultivars of orchards within the national parks. Additionally, preservationists will eventually become acquainted with a new goal for their work in cultural landscapes—the conservation of global biological diversity.

*This article was provided by Cari Goetcheus, Landscape Architect, with the National Park Service, Park Cultural Landscape Program.*

### For further information about historic plant material sources for landscape projects refer to:

Donahue, John. "Managing Orchards, A Difficult Resource." *CRM8*, no. 5 (1985): pp. 3, 5, 13. Management plan for the John Muir National Historic Site, Martinez, CA.

Firth, Ian J. W. "Biotic Resources in Historic Landscapes." *Courier* 34, no. 8 (1989): pp. 14-15. Issues of historical significance, including historic orchards survey example.

Harvey, Robert R. "A Computer Generated Keyword Index to the Selection of Plant Material for Plumb Grove, Iowa." *APT Bulletin* 11, no. 4 (1979): pp. 31-48. Treatment for nineteenth century orchards.

National Park Service. *Landscape Lines 4: Historic Plant Material Sources*. Washington, DC: USDI, NPS, Park Historic Structures & Cultural Landscapes Program, 1998. 11pp.



*Field inventory of 130-year old pear tree on a 19th-century homestead in San Juan Island. National Historical Park Photo courtesy Susan Dolan*

